



# Cleveland Art



October 2007

The Cleveland Museum of Art Members Magazine



## Half a million art fans can't be wrong: come see Cleveland's Impressionist and Modern masterworks

Dear Members,

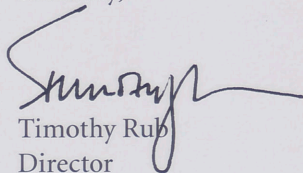
After visiting several Asian capital cities—Beijing, Tokyo, and Seoul—and, most recently, Vancouver, the CMA's widely admired collection of Impressionist and modern European art returns to Cleveland this fall before traveling again to two other venues in this country. When its tour is completed, this exhibition will have been seen by nearly one million people.

Clevelanders and those in the know in the art world have long appreciated the scope and quality of the CMA's holdings, but our collection is not as well known as it should be. Therefore, it has been enormously satisfying to see its enthusiastic reception in other parts of the world. It is also important to appreciate that what we enjoy every day and perhaps sometimes take for granted—the collection and resources of this remarkable institution—is valued so greatly elsewhere and recognized as something that makes our community distinctive. Indeed, what people in Seoul or Vancouver consider a once-in-a-lifetime opportunity has been part of daily life in Cleveland for decades, and will be once again as our renovated and expanded museum galleries begin to reopen in the coming year.

The exhibition includes iconic works by Monet, Degas, Renoir, Cézanne, Van Gogh, Gauguin, Matisse, Picasso, and Rodin, and traces the development of modern European art from Impressionism through the middle of the 20th century. Added to the exhibition in Cleveland only are great works on paper by Degas, Redon, Toulouse-Lautrec, and others. Following this “homecoming,” the works continue their world tour for another six months before returning for installation in their new galleries in the expanded museum. A fine array of related lectures, gallery talks, classes, and family events helps visitors learn more about these magnificent artists and their work.

As I announced last month, the opening reception for the show will be free, and will be preceded by a State of the Museum presentation in which I will briefly recap the past year, preview the coming year, and offer a whirlwind virtual tour of the first phase of new and renovated galleries that will open between now and next fall. I hope to see you here.

Sincerely,

  
Timothy Rub  
Director

### ● Members Opening for *Modern Masters* and State of the Museum

The members opening for *Modern Masters* on Friday, October 19 starts with a 30-minute “State of the Museum” presentation by the director. After that, enjoy the *Modern Masters* exhibition, with an orientation talk by curator William Robinson. Tickets are free. Cash bar. *Pick up a free limited-edition CMA World Tour Poster Sunday the 21st only (while supplies last).*

### ● Parking Garage Opens This Month

The museum garage opens October 19. Until then, additional parking is available nearby in University Circle. Fees apply at all locations. On-street metered parking is also available, and much of it is free after 6:00 p.m.

### ● VIVA! & Gala Around Town

The first events in this season's special mini-series focused on Central Asia and the Near East open this month. See page 16 for more information. Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit [clevelandart.org/viva](http://clevelandart.org/viva) for the most up-to-date info.

### ● Member Shopping Days

November 16–18. Mark your calendars for the semi-annual Member Shopping Days. Use your special 25% members-only discount on our great selection of unique gifts, including wonderful art books, lovely jewelry, and unusual note cards. No discount on already reduced items. See a store representative for details.

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# World Tour Comes to Cleveland

The acclaimed touring exhibition of works from Cleveland's  
Impressionist and Modern collection returns home



## EXHIBITION

October 21, 2007–January 13,  
2008. *Impressionist and  
Modern Masters from the  
Cleveland Museum of Art*

*These are really extraordinary works of art. . . . The chance of  
having this number of objects brought together in one place and  
one time is probably not going to happen again while anyone alive  
is alive. . . . It is quite genuinely a once-in-a-lifetime opportunity.*  
–Ian Thom, Senior Curator, The Vancouver Art Gallery

Ian Thom's reaction to *Modern Masters from the Cleveland Museum of Art*, as recorded in the *Vancouver Sun*, is typical of the enthusiastic response the exhibition has received on its extended tour abroad. Although the museum routinely loans individual works to special exhibitions, it has never before sent the modern collection as a unified group on tour. The idea became feasible only when the museum's current renovation and expansion project required taking the works temporarily off view. Rather than allowing the art to languish in storage, the museum seized the opportunity to share its treasures with the world by organizing a series of thematic traveling exhibitions, several of which have already appeared in Asia, Canada, New York, and Munich. Future travel destinations in the United States include Los Angeles, Detroit, Nashville, and Salt Lake City, as well as multiple venues in Cleveland and the surrounding area.

CMA Director Timothy Rub (fourth from left) and Board of Trustees Chairman Jim Bartlett (fourth from right) were among the participants in the ribbon-cutting ceremony that opened the Beijing showing.

This exhibition has been organized from the collection of the Cleveland Museum of Art. The presenting sponsor is Hahn Loeser + Parks LLP. Admission is free due to the generosity of Hahn Loeser + Parks LLP. Additional support has been provided by Key Bank. Underwriting for the World Tour of *Modern Masters* was provided in part by The Timken Company, a CMA Global Partner. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Promotional support provided by 90.3 WCPN, 89.7 WKSU, and the Akron Beacon Journal.



*Modern Masters* began its international tour in May 2006 with an elaborate opening ceremony at the Beijing World Art Museum in Beijing, China. In an auditorium packed with flowers, TV cameras, and newspaper reporters, a row of young women wearing traditional red dresses balanced a single, long red ribbon supported on silk pillows, while museum and government officials from the United States and China simultaneously cut the ribbon with scissors. Seconds later, a shower of confetti came streaming down from the ceiling. Local officials described the exhibition as the most important display of modern art ever held in China, a country where many people had never seen a painting by Modigliani or Picasso in person.

After opening to enthusiastic critical and popular acclaim in Beijing, the exhibition traveled to Tokyo, Seoul, and Vancouver—cities located around the Pacific Rim, one of the world's most dynamic centers of expanding economic markets and

multicultural exchange. More than 500,000 people attended the exhibition in Asia, and nearly 200,000 are expected in Canada. By design, the exhibition does more than introduce the museum's collections to new audiences. The artworks are accompanied by publications and gallery texts describing the city of Cleveland and the museum's expansion project, turning the exhibition into a roving ambassador that will open possibilities for future exchanges, both economic and cultural.

This fall the exhibition, retitled *Impressionist and Modern Masters from the Cleveland Museum of Art* to reflect the addition of many Impressionist works on paper for this showing only, makes a special stop on its world tour when it appears at the Cleveland Museum of Art from October 21 to January 13. Afterwards, the exhibition resumes its tour by



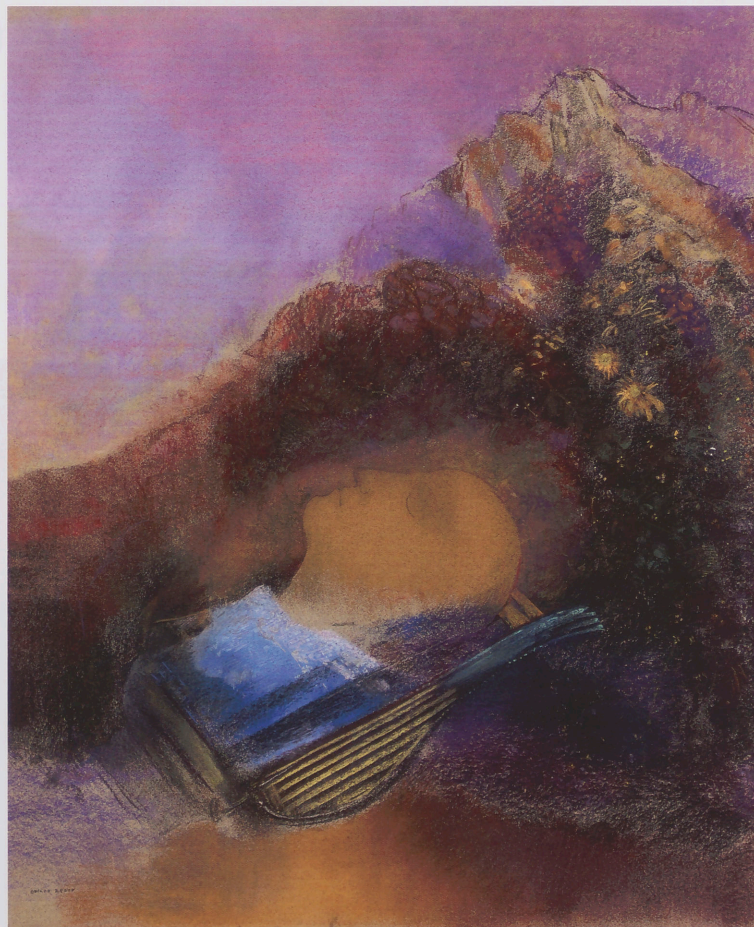
Crowds gather outside the Seoul Arts Center to get tickets to see the exhibition.



Paul Gauguin (French, 1848–1903).  
*The Call*, 1902. Oil on fabric. Gift of  
the Hanna Fund 1943.392



Odilon Redon (French, 1840–1916).  
*Orpheus*, c. 1903–10. Pastel. Gift from  
J. H. Wade 1926.25



visiting three other U.S. cities. The works will not return home again until the fall of 2008, when they will be reinstalled in the museum's new east wing. By that time, the collection will have appeared in eight cities, traveled over 19,000 miles, and been seen by more than one million people.

The exhibition's three-month stopover in Cleveland provides our community with the opportunity to become reacquainted with many of their favorite works of art. There will also be some surprises: the selection has been expanded in Cleveland through the addition of paintings and pastels judged too fragile to travel, as well as light-sensitive works on paper not normally on display. This means Cleveland will enjoy the largest display on the entire tour, including remarkable paintings, sculptures, pastels, and prints appearing at this venue only. Of particular note is a group of stunning pastels and works on paper by Edgar Degas, Odilon Redon, and Henri de Toulouse-Lautrec, artists unsurpassed in their respective media. More familiar works by Auguste Rodin and Vincent van Gogh may appear completely different to visitors as a result of their presentation in new contexts. Collectively, the exhibition features 143 works by the most important European artists of the modernist era, beginning with the 19th-century Realists and Impressionists and continuing through major avant-garde movements of the 20th century. Clevelanders have long known that we share a unique, world-class collection of modern art. Now the rest of the world is discovering that too, while at the same time learning more about our city and the museum's exciting expansion project. ■■■

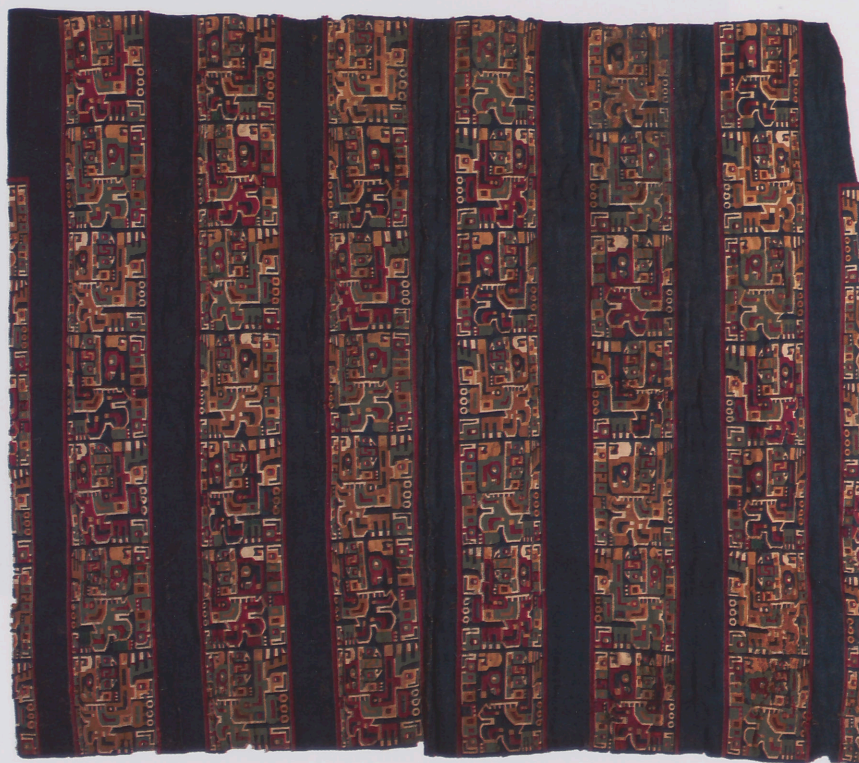
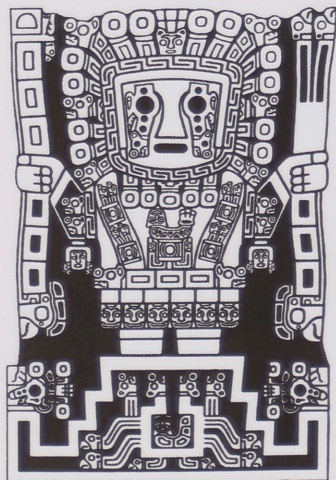


# From the Realm of the Condor

## Acquisitions from the ancient Andes

In this *Half of a Sleeved Tunic*, created by an artist or artists of the Wari people (AD 600–1000), the sleeves have been removed, perhaps in antiquity (camelid-fiber weft and cotton warp, tapestry weave, Purchase from the J. H. Wade Fund 2005.53). The vast majority of Wari tunics are sleeveless. For reasons not yet understood, sleeved tunics were the finest made by the Wari; accordingly, the frontal deity is often depicted wearing a sleeved tunic.

The relief on which the drawing below is based comes not from Wari but from Tiwanaku, a contemporary Bolivian culture that shared a religion with Wari. It depicts the frontal deity along with a bird-headed attendant (from C. B. Donnan, *Ceramics of Ancient Peru*, Los Angeles: Fowler Museum of Cultural History, 1992, fig. 150).



Although the ancient American collection rests in storage while awaiting construction of the new galleries, it has continued to grow quietly. Several new arrivals come from the southernmost of the three pre-Columbian regions: the South American Andes, land of the Inka and their many predecessors, who flourished between 3000 BC and AD 1532 in the region's parched coastal deserts and thin-aired heights. Many Andean peoples prized textiles and works of noble metals above all other media and, as the new acquisitions reveal, invested them with imagery of cosmic import.

Such is the case with half of a tapestry-woven tunic, a true American masterpiece created by an artist or artists of the highland Wari empire. Its vertical columns contain 42 repeats of a numinous bird-headed creature holding a staff at the front of its body, a customary symbol of authority. (The repeats alternate from left- to right-facing and are woven in four distinct color combinations.) In other media, this winged creature appears as the genuflecting attendant of the most powerful deity depicted in the period's art: a frontally posed divinity that appears in both male and female manifestations, which, like its acolyte, brandish staffs. It may be that the elite Wari official who wore the tunic embodied the winged attendant or even the deity itself.



The tunic is as fine as it is rare. Its sublime quality is measured by the extraordinarily high number of alpaca-fiber yarns packed into each centimeter of the fabric (100 wefts rather than the usual average of 50) and by the large number of figure repeats (the norm is 20 rather than 42). Another sign of quality is the copious use of yarn dyed with indigo to a midnight blue so dark it is almost black. All of these traits would have been recognized instantly in antiquity as markers of the cloth's extremely high, probably royal, status. Just 11 other Wari tunics of similar quality are known, more than half of which survive only as small and tattered but exquisite fragments.

A gold and silver nose ornament, one of three purchased in 2005, was also elite regalia among the Moche, the New World's most inventive metallurgists. Between AD 100 and 300, as Moche culture coalesced, wealthy lords established courts in the fertile river valleys that cross Peru's northern desert coast and sponsored an unparalleled surge of creativity. The outpouring



*Nose Ornament with Waterbirds and Serpents. Moche people (AD 50–750). Gold alloy and silver. Severance and Greta Millikin Purchase Fund 2005.177*

became the greatest period in Andean metallurgy, literally a golden age during which the Moche exploited or invented all of the significant metals and alloys used in the Andes, along with all of the coloring techniques, such as gilding. The museum's ornaments date to this exhilarating period.

The most elegant of the new ornaments, which were worn by inserting their metal tines through the septum of the nose, depicts four long-necked water birds of silver that perch like predators on the bodies of two coiled golden serpents. The imagery is not well understood but could be a summary in miniature of the Moche cosmos, the serpents referring to the terrestrial realm and the birds to both water and sky. Beyond the imagery, the materials themselves likely had meaning that could have extended to the cosmological. Indeed, some Andean natives today say that the moon rains silver, and the sun rains gold.

Other new Andean acquisitions that will be on display after the gallery opens in 2011 include a beautiful set of Chimú garments woven of gossamer-fine white yarn, textiles of the Paracas and Moche peoples, a wonderful Moche sculptured ceramic depicting a mastiff (dog-faced) bat, and a boldly decorated Recuay dipper-shaped vessel. 🏠





# Jon Seydl

## From the J. Paul Getty Museum comes a new curator to oversee three centuries of European painting and sculpture in Cleveland

At the beginning of July, the Cleveland Museum of Art welcomed Dr. Jon L. Seydl as the Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture, 1500–1800. He comes to Cleveland from the J. Paul Getty Museum in Los Angeles, where he served as Associate Curator of Paintings. A specialist in 17th- and 18th-century Italian art, Seydl earned a B.A. in art history from Yale University in 1990, then an M.A. and Ph.D. from the University of Pennsylvania. His responsibilities here will cover many of the museum's important holdings of European painting and sculpture, along with related exhibitions and publications. First on his list will be the reinstallation and interpretation of the collection in the new galleries of European art that are scheduled to open in June 2008.

"The thing about the collection that immediately strikes you is not that it's huge or encyclopedic," Seydl says. "It's not all that large. But it is astoundingly broad in its scope and of spectacular quality. In most museums, you would look through all the works and pick the one in four that are exhibitable, whereas here, the hard thing is to take out the few that are not up to the highest level."

Unlike the collections of many larger museums, whose holdings often are made up in large part of intact collections that were sold or given to the institution, Cleveland's collection has been assembled almost exclusively by its professional staff. To a museum professional, that approach shows. "I had always heard that the Cleveland collection was hand-picked for only the highest quality, and now that I'm here and methodically going through everything in storage, I see that it is really true. What amazes me is the level of consistency. Such a high proportion of the collection consists of works one would hope to display in the galleries."

To prepare for the upcoming installation task, Seydl has spent the past few months sequestered in art storage areas examining every work. While a general plan for the installation of the collections under his purview has existed for a number of years, the museum places many of the specifics in his hands. "The most important thing in the installation," he emphasizes, "is for the gallery to look spectacular. It has to work as a room. I'm also really interested in mixing media, and this is a terrific collection for that. Most collections are much stronger in one area, either paintings or sculpture, and weaker in the other, but that's not the case here. It's very balanced. Every day we pull out another ten or a dozen objects, and every day I have a new favorite. Today it's this Carracci," he says, pointing to the 16th-century Italian master's dynamic portrait of a boy drinking wine.







RIGHT AND BELOW LEFT: Jon Seydl gets acquainted with his collection.

Modern museum installation entails more than advantageously hanging the paintings and arranging the sculpture, so Seydl is working with the museum design office and interpretation specialists in the education and curatorial divisions to develop complementary materials that can help visitors interpret and appreciate the works before them. “What I’ve discovered with interpretation,” he says, “is you can’t force a particular reading or narrative on a visitor. The most important thing after making sure the work looks great is just to identify clearly what it is. After that, the task is to provide different, open-ended ways for people to learn more. It’s wonderful to match our interpretive strategies to the particular kind of information. A strategy that might work great for a social or cultural interpretation might not work for explorations of technique, for example.”

As it happens, the museum’s newest curator is in charge of overseeing the installation of some of the very first galleries to open as part of the renovation and expansion project, a responsibility he relishes. “Installing the collection will certainly be a challenge, but it’s nice to keep in mind that with a collection like this it’s pretty hard to go wrong.” 🏛️



# Like a Flowing River

The story of the art music of the Near East and Central Asia is echoed in a musical mini-series



The Badakhshan Ensemble from Tajikistan exemplifies one thread of Central Asian musical tradition.

The story of the music of the Near East and Central Asia is one of hybridization and fluidity. Music grew along millennium-old Silk Road routes that connected four main civilizations: China, India, Persia, and the Byzantium. Over time, various musical influences met, battled, and blended to form the art music of the region known as *maqam*, a system of melodic modes or suites that chiefly comprises Persian, Arabic, and Turkish musical cultures.

The Persian dynasty Sassanid (226–642 CE) played a central role in the development of the region's art music. At its peak, the dynasty encompassed almost the entire Near East, Afghanistan, large parts of Central Asia, and portions of Pakistan and North India. Court musicians held high official rank in the royal court of Khosro Parviz (579–628). One of them, Barbād, is believed to have devised the first known musical system in the region, in which seven modal structures are subdivided into 30 tonalities and 360 melodies. Barbād's *dastaan* (from *dast*, or "hand," in Persian) signifies positioning of the hand on the musical instrument and, by extension, a scale. Barbād's system of composition became a model of artistic achievement, surviving until the tenth century.

The collapse of the Sassanid Empire at the hand of the Arab armies signaled a new era, and the Arab and Islamic influence added new dimensions to the development of art music. Assimilation of the music of the Sassanid courts helped to spur the evolu-

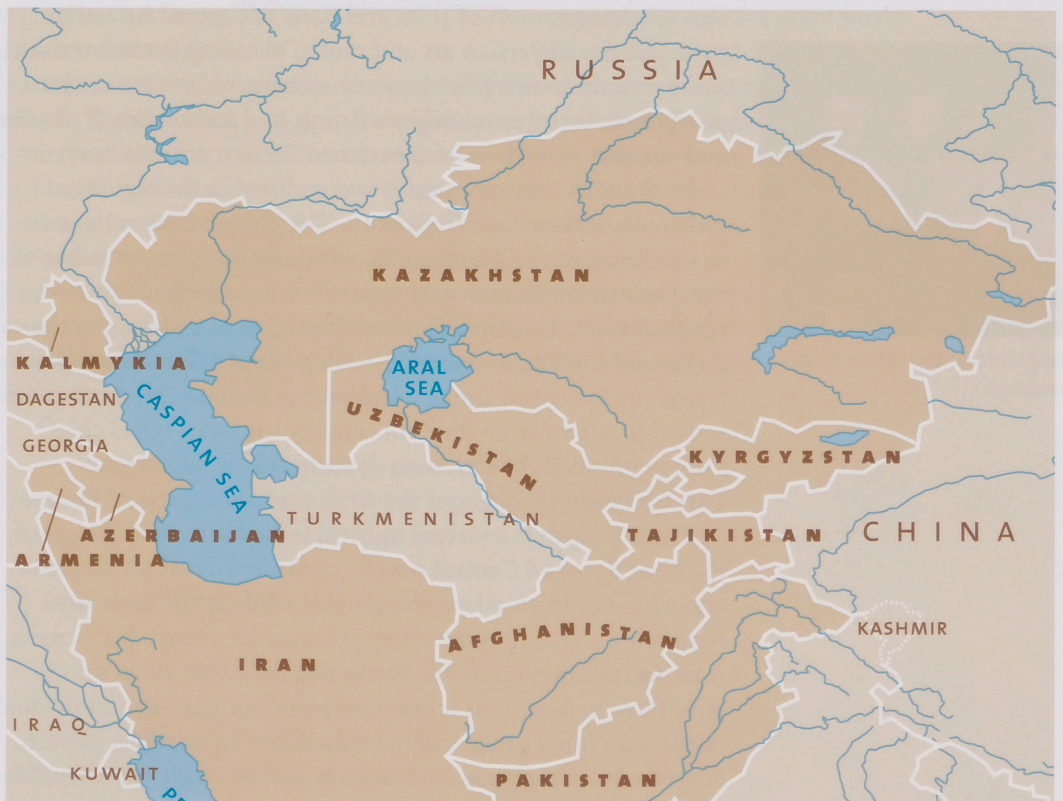


tion of music throughout the region. Though many of the notable musicians of the era were of Persian descent and linked to the Sassanid court musicians, musicians of this period are remarkably diverse and made up of Arabs, Berbers, and even North Africans.

By the eighth century, the diverse contributions of Persian and Arab composers had laid the foundation for the region's hybrid style of art music. The subsequent Abbasid era is considered the golden age of Central Asian music, a time in which every cultured man was required to know music in varied aspects—virtuosity, aesthetic theory, ethical and therapeutic goals, mystical experience, and mathematical speculation. Ishaq, the outstanding musician of his time, is credited as the architect of the earliest theory of melodic modes, *asbi'* ("fingers"). Asbi' structured the modes according to the frets of the lute and the fingers corresponding to them, echoing Barbād's dastaan.

In the second half of the eighth century, Greek treatises were translated into Arabic (the lingua franca of the Islamic world), and scholars acquainted with Greek writings began to develop new theories that expanded on Greek musical theory. The Arab philosopher al-Kindi (from Aleppo) wrote more than 13 musical treatises, including the earliest surviving one in Arabic. Two great Persian philosophers, Farabi and Avicenna, dealt with such topics as the theory of sound, intervals, genres and systems, composition, rhythm, and instruments, moving well beyond the Greeks' ancient theory of music. The last important theorist to emerge during the Abbasid period was the Persian Safi ad-Din Ardabili, who codified the elements of the modal practice and is credited with first using the term *maqam* in a musical modal context.

Between the 13th and 19th centuries, this sophisticated modal system evolved into multiple local traditions with various pronunciations: *mugam* in Azerbaijan, *meqam* in Kurdish, *makam* in Assyrian and Turkish, *shashmaqam* (six *maqam*) in Uzbek and Tajik,







Music of Armenia: the Shoghaken Ensemble

## CONCERT SERIES

The Music of Central Asia and the Near East concert series includes master musicians from various countries of the region. For a full listing visit [www.clevelandart.org/viva](http://www.clevelandart.org/viva).

The series begins this October with Spiritual Sounds of Central Asia, featuring the legendary maqam singer Alim Qasimov from Azerbaijan, the seven-person Badakhshan Ensemble from Tajikistan, and the Bardic Divas from Kazakhstan, Kyrgyzstan, Qaraqalpakstan (Uzbekistan), and Kalmykia.

*muqam* in Uyghur (western China), and the same concept called *dastgah* in Persian music.

Maqam (“place” in Arabic), like the earlier *dastaan* and *asbi*, refers to the placement of the fingers on a lute’s frets, thus signifying a scale. Each maqam is built on a scale and carries a tradition that defines its phrases, important notes, melodic development, and modulation. “A unifying principle,” explains ethnomusicologist Theodore Levin, “is the gradual ascent of the melodic line through a series of discrete pitch areas to a melodic culmination called *awj* (‘apogee’) . . . the moment of highest melodic ascent and greatest emotional tension.”

Ninety percent of Central Asians are of Turkic origin. Turkic herdsmen occupied one of the largest land-locked areas on the planet, an area stretching from western China to the eastern shores of the Caspian Sea and from southern Russia to northern Afghanistan. The music of these nomadic Turkic people met the maqam music of sedentary Persians in Iran. The confluence of these two cultural streams—one sedentary and Islamic/Iranian, the other nomadic/animist and Turko/Mongol—flows through Central Asian maqam found in Uzbekistan, Tajikistan, Azerbaijan, and the Uyghurs of western China. The Seljuq Turks (1037–1307), who created an empire that covered Mesopotamia, Syria, Palestine, most of Iran, and parts of Central Asia, were great patrons of Persian art and music, blending Persian musical ideas with their own folk elements—characteristic tone colors, polyphonic texture created by a drone, and techniques of playing and singing—which in turn enriched Persian art music.

By the 17th century maqam was codified in the regions of today’s Uzbekistan and Tajikistan. This hybrid became known as *shashmaqam*, or six maqams, with each maqam set in one of the classical Persian musical modes but possessing distinctive regional color. Later musical meetings took place between the Arabs and the Turks when Alp-Arslan of the Saljuq dynasty defeated the Byzantine Empire and several million Oguz tribesmen settled in Anatolia. In the 14th century the Oguz tribal chief Osman founded the Ottoman dynasty that would extend Turkish power throughout the Arab world and parts of Europe.

Thus, maqam is a virtual musical repository of the people of the Near East and Central Asia from ancient times to the present, a kind of spiritual autobiography, while at the same time remaining a vital improvisatory art form for today’s performers. A living tradition is like the banks of a river that allow the creative force to flow. This tension between tradition and individual talent is an inner process of hybridization: an ongoing, private, heart-to-heart dialogue with one’s ancestors, with imperceptible alterations along the way. ■



Zarbang: Percussions of Iran and Afghanistan



# Giving While Living

## A longtime friend of the museum chooses to express her affection through a charitable gift

Joan Mortimer has been a friend of the CMA ever since she first moved to Cleveland in 1952, and the relationship continues to grow. At first, Joan's time at the museum was limited to walks around the lagoon, but then she began exploring the museum from the inside. She brought her children to the library where they were helped with slides for projects. The assistance given to her son Teddy, who at age eight was working on a project about sailboats, impressed her as a singular experience of interactive help—and one welcome to a mother. Joan recalls taking regular trips into New York City as a child to visit the various museums. Her experiences there were more formal, leading her to view museums as austere institutions. The Cleveland Museum of Art proved to be different—a welcoming, user-friendly place. The time she and her children spent at the CMA, Joan says, gave her an “our museum” feeling. As the relationship developed, the Mortimers enjoyed May Show exhibitions, Parade the Circle events, and the Summer in the Courtyard series.


Over the years, Joan identified several institutions that mattered most to her. The question was not whether to support them, but rather one of how much and when. Dr. Mortimer is an assistant professor emeritus in the Department of Psychiatry at the Case

Western Reserve University School of Medicine, where for many years she served as an assistant professor of psychology. Confident that her retirement plans were secure, she was ready to make lasting gifts. Late last year, Joan learned of the limited IRA rollover provisions in the Pension Protection Act of 2006. The law allows persons age 70½ or older to make tax-free transfers of up to \$100,000 from an IRA to a public charity in 2006 and 2007. Joan's

tax advisor recommended it, so she decided to make a large contribution to the CMA and other groups in 2006. Her experience was so positive that she has decided to make gifts again before the end of 2007.

Joan views this provision as a mutually beneficial opportunity to support the museum during her lifetime without undesirable tax effects. There is a need for support, and this is a good way to offer it. To Joan, this exciting op-

portunity allows hard-earned money to be put to good use. In fact, she has been telling others about the IRA provision and encouraging them to speak to their financial advisors. Her hope is that her friends will say, “If she can do it, so can I.”

For more information please contact the Office of Planned Giving at 216-707-2585 or [plannedgiving@clevelandart.org](mailto:plannedgiving@clevelandart.org). 





## Lecture Courses

A survey of the visual arts featuring works from the Cleveland Museum of Art's collection, intended for adult patrons.

### Art Appreciation: An Introduction to the History of Art

Wednesdays (began September 12) through October 24, 10:00–11:30 at Baldwin-Wallace East, Landmark Building, corner of Richmond Road and Science Park, Beachwood

Topics, in order, are *Italian Renaissance*, *Northern Renaissance and Baroque*, *Southern Baroque*, and *18th-Century France*. Individual sessions \$25, CMA members \$20.

## Object in Focus Lectures

Wednesdays, October 24–December 19, 1:30

Join us for these special gallery talks that provide a more intensive focus on a single work of art or theme found in the *Impressionist and Modern Masters from the Cleveland Museum of Art* exhibition. Meet in the north lobby.

Topics (and instructor), in order, are Matisse's *Interior with Etruscan Vase* (Dyane Hanslik), *Moore/Rodin* (Shannon Masterson), *The Landscape Transformed* (Masterson), *The Rise of Leisure* (Seema Rao), *Time and Space in Cubism* (Michael Starinsky), Odilon Redon's "A Vase of Flowers" (Alicia Garr), Paul Gauguin's "In the Waves" (Marjorie Williams), *Rene Magritte's "The Secret Life"* (Kate Hoffmeyer).

## Gallery Talks

### Building for the Future

Sunday, October 21, 2:00. Marjorie Williams

### Modern Masters

Tuesday, October 30, 1:30. Meet in the north lobby.

## A Day with the Masters

Offered twice: Tuesday, October 23 and Saturday, November 3, 10:00–4:00

\$135, CMA members \$100; includes lunch and parking

Lectures and gallery talks welcome home the museum's distinguished collection of Impressionist and early modern masterworks after its tour in Asia. Included is a private viewing of Gauguin's prints and drawings with curator Heather Lemonedes.

10:00–10:30 Registration and Coffee

10:30–11:30 *The CMA Creates an Art Collection*. Joellen DeOreo

11:30–12:30 Gallery Tour: *The Impressionist Epoch and Post-Impressionism*. Pat Ashton

12:30–1:30 Lunch

1:30–2:30 Gallery Tour: *Early Modern Sculpture and the Age of the Avant-Gardes*. Kate Hoffmeyer

2:30–4:00 Private Viewing and Lecture: *Gauguin's Prints and Drawings*. Heather Lemonedes, Associate Curator of Drawings

## Lecture Series

**Impressionist and Modern Masters from the Cleveland Museum of Art**  
4 Tuesdays, October 30–November 20, 10:30–12:00

October 30, *The Impressionist Epoch*; November 6, *Post-Impressionism*; November 13, *Rodin and Early Modern Sculpture*; November 20, *The Age of the Avant-Gardes*. \$70, CMA members \$56; individual session tickets \$25, CMA members \$20.

### Class Registration: 216-707-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

## Art to Go

Taking reservations now for the 2007–08 school year.

CMA staff and trained volunteers visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes, these supervised presentations allow students to don gloves and handle works of art sometimes thousands of years old. Lively discussions augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art are in various media, including ceramics, textiles, prints, stone, wood, and metal. Visit [clevelandart.org](http://clevelandart.org) to view a list of presentations and registration information soon, as Art to Go fills up for the year very quickly. First come, first served! No cost for Cleveland Metropolitan Schools. Made possible with a generous grant from Dominion.

## Talks to Go

### Building for the Future

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our volunteer docents at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458 (requested dates subject to volunteer availability).

## Art and Fiction Book Club

### The Arcanum

3 Wednesdays, October 10–24, 1:30–3:00

This structured look at art history through Janet Gleeson's book is a collaboration of the museum's library and education departments. Intended for adult patrons. \$44, CMA members \$35.



Edgar Degas (French, 1834–1917). *Dancer Looking at the Sole of Her Right Foot*, 1896–97. Bronze. Hinman B. Hurlbut Collection 2028.1947



## School Tours for Modern Masters

October 21, 2007 to January 6, 2008

The Cleveland Museum's own collection is represented in this magnificent exhibition, which highlights the greatest European artists of the modernist movement.

Docent-guided tours are offered Tuesday through Friday from 10:00–2:00. Self-guided classes are welcome after noon. These free tours are limited to 50 students per hour and are filled on a first-come, first-served basis.

The registration form can be found on the museum's website [www.clevelandart.org](http://www.clevelandart.org) under Education. Direct inquiries to [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or 216–707–2459.

## Fall Art Classes

6 Saturdays, October 13–November 17. Most classes are offered both morning and afternoon: 10:00–11:30 or 1:00–2:30.

Enroll your children for studio classes at the Cleveland Museum of Art. Each class introduces students to the CMA permanent collection and then allows them to develop their own creativity. Classes run for six weeks and are taught by artists and art educators.

Six-week session \$72, CMA Family-level members \$60; Parent and Child class \$85, CMA members \$72. To register and/or become a Family member and receive discounts, call the Ticket Center. All registrations after October 6 will be subject to a \$10 late charge per order.

## Educators Academy

**The Teacher Resource Center has a new name: The Educators Academy.**

The focus of the Educators Academy is to integrate museum programs into school curricula. We look forward to this new challenge as it affords an opportunity to work closely with teachers who will revive and replenish the Advisory Board Council, write curriculum and lesson plans that integrate the State Academic Standards, and develop creative programming for the academy.

*Modern Masters* exhibition teacher workshops are offered on four Wednesdays, October 24, November 7, 14, and 28, 4:30–6:30, and two all-day Saturday sessions, December 1 and 8, 10:00–4:30. Please join us for these workshops as we explore 100 of the museum's most acclaimed European paintings through a variety of two- and three-dimensional studio projects, art historical informational lectures, and workshops that focus on the classroom. The entire series of workshops can be taken for one graduate credit hour. For more information, including a listing of specific workshops, go to [clevelandart.org/educatn/trc-news/](http://clevelandart.org/educatn/trc-news/)

## Community Engagement

### Cafe Bellas Artes

A place where members of the Latino community can get together each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the Cleveland Museum of Art from 6:30 to 8:30. Visit [www.clevelandart.org](http://www.clevelandart.org) for the most current information each month.



### Art Crew

The Art Crew gives the CMA a vital community presence with a troupe of life-sized costumes based on objects in the museum collection. Call 216–707–2671 for more information or to schedule an appearance. \$50 non-refundable booking fee and \$25 per hour with a two-hour minimum. *Upcoming:* Starbucks in Willoughby, 36505 Euclid Avenue: Saturday, October 20, 10:00–11:30.

### Nia Coffee House

Every first and third Tuesday, 6:00–8:30, at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry. Parental guidance suggested. 216–707–2486.

## Community Arts Around Town

Throughout University Circle during the month of October, see scarecrows created by Community Arts artists for UCI Fall for the Circle. More scarecrows on view all month at Stan Hywet Hall and Gardens; [www.stanhwyet.org](http://www.stanhwyet.org). At

Cleveland Metroparks Zoo's Boo at the Zoo, 5:30–8:30, see puppet displays, Thu/18 and 25 and Sun/21 and 28, and watch costumed dancers and puppets perform Fri/19 and 26 and Sat/20 and 27. For Boo at the Zoo tickets and information visit [clemetzoo.com](http://clemetzoo.com).

## Lantern Making Workshops

In November Community Arts Artistic Director Robin VanLear and her staff lead a series of workshops on batik lanterns. Attend as many sessions as needed. Most lanterns require three or more sessions. November 2–18, Fridays 6:00–8:30 and Sundays 2:00–4:30. Individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person; \$25 each additional lantern. Call 216–707–2483 for more information.



Berlin Philharmonic Wind Quintet



## VIVA! & Gala Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons." —WCPN Radio

Visit [clevelandart.org/viva](http://clevelandart.org/viva) for full series details, including directions, parking information, and suggestions for dining in the area.

For tickets, call 1-888-CMA-0033 or visit [clevelandart.org/tickets](http://clevelandart.org/tickets).

Programs subject to change.

**Berlin Philharmonic Wind Quintet**  
Wednesday, October 3, 7:30  
Trinity Cathedral

"A concert not to be forgotten."  
—*The Washington Post*

The venerable players of the esteemed Berlin Philharmonic wind section perform a fascinating and eclectic program including works by Barber, Ibert, and Milhaud. The *Manchester Evening News* calls the quintet "arguably the best ensemble of its kind in the world." \$30, CMA members \$28.

**The Spiritual Sounds of Central Asia: Nomads, Mystics, and Troubadours**  
Sunday, October 21, 7:30  
Cleveland Museum of Natural History

"An evening of fascinating revelations." —*The Times* (U.K.)

Featuring gifted musicians, this exhilarating musical program is designed to make Central Asian music accessible and meaningful to American audiences. Gorgeous video clips introduce each culture. Presented with supertitles. \$35, CMA members \$33.

**Mystics, Nomads, and Troubadours in Central Asian Music**  
Sunday, October 21, 6:00  
Cleveland Museum of Natural History

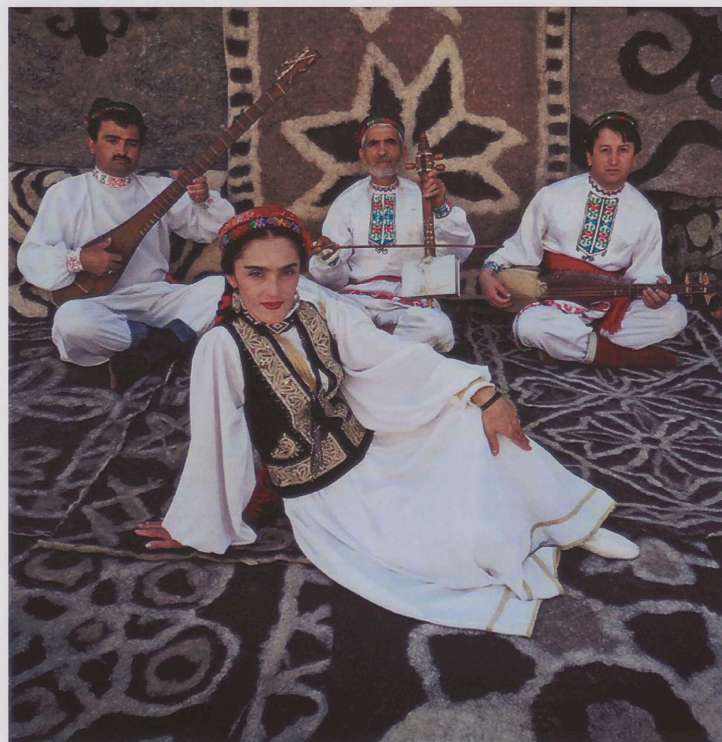
Join us for drinks and this free lecture preceding the concert. The rich diversity of Central Asian music and expressive culture is brought to life in this lecture-demonstration by Professor Theodore Levin, featuring performers from Azerbaijan, Kazakhstan, Qaraqalpakstan, and Tajikistan. Free with your concert ticket.

**Artistic Patronage of the Turko-Mongol Nomads: Timurid Monuments of Iran and Central Asia**  
Sunday, October 28, 12:30, Recital Hall

The geometric sophistication and ethereal beauty of architectural gems in Central Asia and the Near East are the subject of this talk by Dr. Tehnyat Majeed. Presented in conjunction with VIVA! & Gala Around Town's special mini-series, Music of Central Asia and the Near East. Free.

### Coming next month:

Called "astounding and entrancing" by *Billboard*, Sô Percussion brings its refreshingly original and daring music to the Cleveland Museum of Natural History on Friday, November 9, 7:30.



Spiritual Sounds of Central Asia

The first events in this season's special mini-series focused on Central Asia and the Near East open this month. Offering a multifaceted and

in-depth view into the region's culture, programs include a preconcert lecture, an architectural talk, and special related films (see "Two Music Films" on page 17).



## Still Lives: The Films of Pedro Costa

"Costa is genuinely great." —Jacques Rivette

Portuguese filmmaker Pedro Costa (b. 1959) is unknown in America, but that is quickly changing thanks to this touring retrospective of his six features and various shorts, building on the wide acclaim for his latest movie, *Colossal Youth*. Costa's poetic, minimalist movies—often hybrids of documentary and fiction—have been likened to the ascetic masterworks of the great Robert Bresson. *Colossal Youth* is the third part of a trilogy filmed in Fontainhas, a Lisbon slum populated largely by poor immigrants from Cape Verde. Working in close collaboration with the residents of this crumbling ghetto, Costa, in this film and the two earlier ones (*Ossos*, *In Vanda's Room*), has captured the lives of downtrodden people in a sensitive, non-exploitative way that exposes the condescension, heavy-handedness, and sentimentality of so many social-realist films. Admission to each program is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, are at the museum Ticket Center for \$55, members \$45. Special thanks to Ricardo Matos Cabo.

### **Ossos (Bones)**

Sunday, October 7, 1:30  
Friday, October 12, 7:00

Directed by Pedro Costa, with Vanda Duarte. This bleak, laconic drama is set in a shantytown on the outskirts of Lisbon, where a newborn baby proves an unwanted burden to its teenage mother and a prop and a commodity to its beggar father. Cleveland premiere. (Portugal/France/Denmark, 1997, color, subtitles, 35mm, 94 min.) Preceded at showtime by Costa's 16-min. *Tarrafal* (2007), his newest film.

### **The Blood**

Wednesday, October 10, 7:00

Directed by Pedro Costa. When their father disappears, two Portuguese brothers are visited by their mean uncle and two violent debt collectors. Costa's striking debut film is "at once a fairy tale, *film noir*, love story, and murder mystery" (Cinematheque Ontario Programme Guide). Cleveland premiere. (Portugal, 1989, color, subtitles, 35mm, 95 min.) Preceded at 7:00 by Costa's 13-minute *Ne Change Rien* (2005).

### **In Vanda's Room**

Sunday, October 14, 1:30

Directed by Pedro Costa. This exemplary work of humanist cinema focuses on Vanda Duarte, a real-life drug addict living in a hellish Lisbon slum that is being demolished around her. Shot on digital video, this unsentimental portrait dispenses with most drug-movie clichés, capturing a proud character without self-pity. Duarte was first seen in Costa's previous film *Ossos*. Cleveland premiere. (Portugal/Germany/Italy/Switzerland, 2000, color, subtitles, 35mm, 178 min.)

### **Casa de Lava (Down to Earth)**

Wednesday, October 17, 7:00

Directed by Pedro Costa, with Inês de Medeiros, Isaach De Bankolé, and Edith Scob. A Portuguese nurse accompanies a comatose immigrant worker back to his Cape Verdean hometown, where she struggles to piece together the details of his life while navigating a strange, mysterious culture steeped in superstition. Cleveland premiere. (Portugal/France/Germany, 1995, color, subtitles, 35mm, 110 min.)



### **Colossal Youth**

Saturday, October 20, 1:30  
Sunday, October 21, 1:30

Directed by Pedro Costa, with Vanda Duarte. One of the most rapturously received films of the past year is a portrait of an elderly Cape Verdean worker who wanders around his old Lisbon slum neighborhood—as well as a new housing project where he has been moved—visiting other have-nots whom he calls his "children." The exquisite cinematography evokes Vermeer. Cleveland premiere. (France/Portugal/Switzerland, 2006, color, subtitles, 35mm, 155 min.)

### **Where Lies Your Hidden Smile?**

Wednesday, October 24, 6:45

Directed by Pedro Costa and Thierry Lounas. Both a love story and a great movie about movie-making, this portrait of the husband-and-wife filmmaking team of Jean-Marie Straub and Danièle Huillet captures the pair as they painstakingly re-edit their 1999 film *Sicilia!* Cleveland premiere. (France/Portugal, 2001, b&w/color, subtitles, 35mm, 104 min.) Followed by Costa's 18-minute *6 Bagatelles* (2001), six unused scenes from *Where Lies Your Hidden Smile?*

## Two Music Films

Complementing the VIVA! & Gala concert series, these two "world music" films illuminate contemporary aspects of artistic expression from Central Asia, the Near East, and beyond. Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum Ticket Center for \$55, members \$45.

### **Sound of the Soul**

Wednesday, October 3, 7:00  
Friday, October 5, 7:00

Directed by Stephen Olsson. This portrait of Morocco's Fez Festival of World Sacred Music—in which Muslims, Christians, and Jews perform at historic sites—reverberates with understanding, unity, and hope. Cleveland premiere. (USA, 2005, color, subtitles, Beta SP, 70 min.)

### **Half Moon**

Friday, October 26, 7:00  
Sunday, October 28, 1:30

Directed by Bahman Ghobadi. After the fall of Saddam Hussein, a legendary, elderly Kurdish musician living in Iran decides that he will perform in Iraq for the first time in 35 years. He hires a minibus and embarks on a treacherous road trip, picking up his ten sons and an outlawed woman singer along the way. Cleveland premiere. (Austria/France/Iran/Iraq, 2006, color, subtitles, 35mm, 114 min.)



TOP: *Colossal Youth*

RIGHT: *Half Moon*



## Expansion Project Timeline

### October 2007

Expanded parking facility opens.

### Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins.

### Winter 2008

East wing construction complete and acclimatization begins.

### Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.



### Fall 2008

East wing special exhibition space opens. Gartner Auditorium reopens.

### Spring 2009

New east wing permanent collection galleries open.

### 2011

West wing galleries open. New courtyard opens.

## Textile Art Alliance

### RESERVE YOUR TICKET NOW

#### 4th Annual Wearable Art Fashion Show & Boutique

Sunday, October 21, 11:00–5:00

LaCentre, 25777 Detroit Road, Westlake, just off I-90 at Columbia Road

11:00 Boutique preview shopping

1:00 Fashion show and lunch

2:30–5:00 Boutique open to the public; \$5 at the door

Tickets: Preview boutique, fashion show, lunch, runway sales: \$40

For advance reservations contact Leslie at 440-452-4521, lckranz@yahoo.com. Reservation deadline is Monday, October 15.

Feast your eyes on fabulous runway fashions while enjoying lunch. Peruse the boutique featuring work by more than 50 artists for that unique clothing or accessory to complete your fashion statement. For more information visit [www.clevelandart.org/taa](http://www.clevelandart.org/taa). This fundraiser for the CMA is sponsored by the Textile Art Alliance.

## Visit/Contact Info

### Museum Hours

Tuesdays, Thursdays, Saturdays,  
Sundays 10:00–5:00  
Wednesdays, Fridays  
10:00–9:00  
Closed Mondays

### Administrative Telephones

216-421-7340  
1-888-269-7829

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### Ticket Center

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Non-refundable service fees apply for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2665

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Wednesday to 9:00  
Reference desk: 216-707-2530

### Parking Garage Closed to October

The garage is closed until mid-October. Additional parking is available nearby in University Circle. Fees apply at all locations.

### Ohio Arts Council

A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

### Magazine Staff

Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
Design: Thomas H. Barnard III,  
Gregory M. Donley  
Photography: Howard T. Agriesti,  
David Brichford, Gregory M. Donley,  
Gary Kirchenbauer  
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### Questions? Comments?

Magazine:  
[magazine@clevelandart.org](mailto:magazine@clevelandart.org)  
General museum:  
[info@clevelandart.org](mailto:info@clevelandart.org)





\$ Admission fee      R Reservation required      T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
	<b>1</b>  Claymation class	<b>2</b> <b>NIA Coffee House</b> 7:00 Coventry Village Library	<b>3</b> <b>Lecture</b> 10:00 at B-W East. <i>Italian Renaissance</i> R \$ <b>Film</b> 7:00 <i>Sound of the Soul</i> \$ <b>Around Town Performance</b> 7:30 Trinity Cathedral. <i>Berlin Philharmonic Wind Quintet</i> \$	<b>4</b>	<b>5</b> <b>Film</b> 7:00 <i>Sound of the Soul</i> \$	<b>6</b>
<b>7</b> <b>Film</b> 1:30 <i>Ossos (Bones)</i> \$			<b>10</b> <b>Lecture</b> 10:00 at B-W East. <i>Northern Renaissance and Baroque</i> R \$ <b>Art and Fiction Book Club</b> begins 1:30 <i>The Arcanum</i> by Janet Gleeson R \$ <b>Film</b> 7:00 <i>The Blood</i> \$	<b>11</b>	<b>12</b> <b>Film</b> 7:00 <i>Ossos (Bones)</i> \$	<b>13</b> <b>Museum Art Classes begin</b> R \$
<b>14</b> <b>Film</b> 1:30 <i>In Vanda's Room</i> \$	<b>15</b>	<b>16</b> <b>NIA Coffee House</b> 7:00 Coventry Village Library	<b>17</b> <b>Lecture</b> 10:00 at B-W East. <i>Southern Baroque</i> R \$ <b>Film</b> 7:00 <i>Casa de Lava (Down to Earth)</i> \$	<b>18</b> <b>Community Arts Event</b> 5:30–8:30 at Cleveland Metroparks Zoo. Puppets on display as part of Boo at the Zoo.	<b>19</b> <b>Community Arts Event</b> 5:30–8:30, at Cleveland Metroparks Zoo. Dancers and Puppets at Boo at the Zoo <b>Members Meeting</b> 6:00 <i>State of the Museum and Modern Masters</i> opening	<b>20</b> <b>Art Crew</b> 10:00–11:30 at Starbucks, Willoughby <b>Film</b> 1:30 <i>Colossal Youth</i> \$ <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Fri/19
<b>21</b> <b>Exhibition Opens</b> <i>Modern Masters</i> \$ <b>Film</b> 1:30 <i>Colossal Youth</i> \$ <b>Gallery Talk</b> 2:00 <i>Building for the Future</i> . Marjorie Williams <b>Around Town Lecture</b> 6:00 Natural History Museum. <i>Mystics, Nomads, and Troubadours in Central Asian Music</i> . Free w/concert ticket <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Thu/18 <b>Around Town Performance</b> 7:30 Cleveland Museum of Natural History. <i>Spiritual Sounds of Central Asia</i> \$	<b>22</b>	<b>23</b> <b>A Day with the Masters</b> 10:00–4:00 R \$	<b>24</b> <b>Lecture</b> 10:00 at B-W East. <i>18th-Century France</i> R \$ <b>Teacher Workshop</b> 4:30 R \$ <b>Film</b> 6:45 <i>Where Lies Your Hidden Smile?</i> \$	<b>25</b> <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Thu/18	<b>26</b> <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Fri/19 <b>Film</b> 7:00 <i>Half Moon</i> \$	<b>27</b> <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Fri/19
<b>28</b> <b>Lecture</b> 12:30 <i>Artistic Timurid Monuments of Iran and Central Asia</i> . Tehnyat Majeed <b>Film</b> 1:30 <i>Half Moon</i> \$ <b>Community Arts Event</b> 5:30–8:30 <i>Boo at the Zoo</i> . See Thu/18	<b>29</b>	<b>30</b> <b>Lecture</b> 10:30 <i>Modern Masters: The Impressionist Epoch</i> R \$ <b>Gallery Talk</b> 1:30 <i>Modern Masters</i>	<b>31</b> <b>Object in Focus Lecture</b> 1:30 <i>Moore/Rodin</i> \$	 <i>Half Moon</i>		





# THE CLEVELAND MUSEUM OF ART

In University Circle  
11150 East Boulevard  
Cleveland, Ohio 44106-1797

Periodicals  
postage paid at  
Cleveland, Ohio

**Dated Material  
Do Not Delay**

## Exhibitions and Selected Loans

### At the Museum

#### **Impressionist and Modern Masters from the Cleveland Museum of Art**

October 21, 2007–January 13, 2008. The acclaimed international touring exhibition drawn from the CMA's collection of Impressionist and modern European art makes a stop in Cleveland. Seen by well over half a million people in Beijing, Tokyo, Seoul, and Vancouver, the exhibition is expanded in Cleveland by the addition of masterworks shown only at this venue.

#### **Building for the Future**

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

#### **Shiva as Brahma**

Through December. The museum's recent acquisition of one of the most important South Indian sculptures in the United States is celebrated with a small exhibition that features the carved stone figure along with related works from the museum collection.



### World Tour

#### **J. Paul Getty Museum**

October 30, 2007–January 20, 2008,  
Los Angeles  
*Medieval Treasures from the  
Cleveland Museum of Art*

*Shiva as Brahma (The Creator)*, late  
900s/early 11th century. South  
India, Chola dynasty. Granite.  
Leonard C. Hanna Jr. Fund; this work  
was accepted in honor of Stanislaw  
Czuma in recognition of his long  
service to the CMA 2007.155

GOING UP: Escalators in the new  
east wing will be in use by this time  
next year.

COVER (DETAIL):  
Amedeo Modigliani (Italian, 1884–  
1920). *Portrait of a Woman*, about  
1917–18. Oil on canvas. Gift of the  
Hanna Fund 1951.358

